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General

JEROME MYERS

An Artist in Manhattan

1867-1967

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DELAWARE ART CENTER

January 13 through February 19, 1967

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MONTCLAIR ART MUSEUM

March 19 through April 30, 1967

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The Delaware Art Center and the Montclair Museum of Art are indebted to all the lenders whose generosity and interest have made this exhibition possible.

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THE WILMINGTON SOCIETY OF THE FINE ARTS

YALE UNIVERSITY ART GALLERY

-2-

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FOREWORD

THE Montclair Art Museum is happy to join the Delaware Art Center of the Wilmington Society of the Fine Arts in presenting a comprehensive showing of the work of Jerome Myers. All credit for the idea and the task of assembling the material goes to Bruce St. John. Our compliments to him for recognizing the need for this exhibition and our thanks also for an opportunity to share in its presentation.

After the initial opening at Wilmington, it is appropriate that the work of Jerome Myers also be shown in Montclair. Proximity to Manhattan has exerted a peculiar influence upon this old suburban community. Generations of commuters, theatre goers, and shoppers know New York City from a limited point of view. We know that suburbia is drawn to the City for business by day or that it seeks entertainment there by night. It is stimulating to live near a great metropolitan center.

However, when Manhattan becomes the preoccupation of the artist, a multitude of aspects are offered in a new focus. Thus, in the work of Jerome Myers the face of Manhattan becomes the face of mankind. His observations of life are reflections of human concerns. He stitches and weaves a fabric of textures and colors on one side, never unmindful of the need for knots and seams on the other.

Subject source is but one part of the character of this exhibition. The artist's merit as a creator of visual experience is here reiterated. It was Harry Wickey, himself a sculptor and printmaker of note, who recognized Myers' sure sense for form. Wickey wrote the expressive foreword for the Jerome Myers Memorial Exhibition held at the Whitney Museum in 1941. In the light of a re-examination, Wickey's penetrating statements still speak the clear truth. It is indeed the evidence of form coupled with an insight into character and a feeling for composition that remain the measure of this man's work.

It is with pride that we of the Montclair Art Museum share the honors that attach to a retrospective of the work of Jerome Myers, made possible through the efforts of those who have had a part in its presentation and all those who accept the validity of re-evaluation. The exhibition will serve to reinforce this artist's place in the larger story of American art.

KATHRYN E. GAMBLE
Director
The Montclair Art Museum

JEROME MYERS IN HIS STUDIO

JEROME MYERS

Jerome Myers was born at Petersburg, Virginia, in 1867 and came to New York City in his eighteenth year. The picturesqueness of sections of it struck a responsive chord in his nature and he recognized at once that here was the city whose subject matter would furnish the material for his life's work. He was to leave it for intervals of short duration thereafter, but it can be truly said that it was only in this city that he felt his feet firmly on the ground.

His temperament demanded contact with life at its flow, for he was a humanist at heart and the domains in which his interests lay were where the common people of the city worked, rested, or enjoyed themselves. He was at one with them from the beginning and enjoyed nothing so much as being in their midst.

His early background was such that this subject matter was approached from the standpoint neither of the artist, tourist, or one who was out to expose the conditions under which these people lived. He sought out the life these quarters had to offer and it transformed itself into a thing of beauty as it passed through him. The charm of childhood, the venerableness of old age, the dignity of the various pursuits affording a livelihood, the pleasures indulged in after the day's work are the themes to which he recurred time upon time again. He wandered through the streets and along the waterfronts, frequented the movie houses and burlesque shows, and sat in the parks during the evenings, always with his sketch book in his hand.

Jerome Myers was adamant in his purpose of picturing all of this faithfully. He saw it as material neither to be sentimentalized over nor preached about, but as a vital living current of which he was a part. It is in consequence of this that his observations of life are so moving in their warmth and so penetrating in their insight into character.

The earliest work by Myers is an oil sketch of a backyard done in 1887, two years after his arrival in New York City. The qualities of tenderness and directness of vision are already evident in this work and all future work evolved naturally out of it. He was to grow from but never to change his fundamental direction as exemplified in this first sketch.

Although he painted at intervals during the next twenty years, he devoted most of his time to the making of drawings, pastels, watercolors and etchings, and painting did not become his major interest until his fortieth year. His first one man show of paintings took place in 1908.

In the main Jerome Myers was a self taught artist. He spent several years at the Art Students League under George DeForest Brush, but there is little evidence that this experience had any effect on his personal direction. He has recounted how certain drawings by the old masters in the school corridors were giving the lie to the instructions received in the class room, and it was not long before he was out on his own. A hurried trip to Paris proved to him that his place was back in America and

that was to be his last major search for art outside of what was to be found at his own doorstep. From this time on he was to be a free agent spiritually and to follow the dictates of life and his own artistic conscience.

Jerome Myers life's work may be divided broadly into paintings, drawings, pastels and etchings of the East Side on the one hand, and numerous portraits of himself and members of his immediate family on the other. There are a few scattered canvases based upon pure fantasy. His ultimate reputation as an artist will undoubtedly rest on the work pertaining to the East Side, for it is here that the abundance of material affords ample opportunity for estimating his true stature.

Myers drew constantly for a period of some fifty years and as a draughtsman leaves little to be desired. The drawings are extremely personal, entirely free from derivative or academic attributes and present themselves with the freshness of life itself. It seems to me that these qualities place him among the great draughtsmen of all time, and although contemporary estimates may have little or no bearing upon ultimate appraisals, it is without any hesitancy that I would rank him in this category.

His sense for form was sure and when this is to be found one has the center and circumference of the whole matter as far as producing form is concerned. His emphasis is rarely to be found on roundness of form within the contours, although that is wholly legitimate and must vary according to the temperament of the artist. More often than not he disregards the factor of roundness and projects a full sense of substance through means that are perplexingly simple. This aspect of form has led many to feel that his work lacks substance, where in fact there is substance in abundance and only a lack of modeled roundness.

This quality of form of which I speak, coupled with an insight into character that was penetrating in the extreme and a feeling for composition that seldom failed, has struck many of us as the predominant note in Myers' work. The poetry it contains is of the highest order and is, as it must be, a spiritual and not an intellectual product. The power it possesses is not of the slashing and obvious kind, but results from the sustained perception of truth.

Myers' paintings, pastels and etchings are in most instances at one with his drawings, in fact, the sense and direction of these drawings form the basis for his work in the various mediums. In the paintings and pastels incisive drawing is the foundation upon which he uses his color, in monochrome or from its purely decorative standpoint. As a painter he is sure in his feeling for his medium and as a colorist he is generally rich and imaginative.

The portraits form almost a special category by themselves in that the modeling is generally more rounded and full. They are varied in character and leave little doubt of his being conscious of what another great humanist had done in his own self portraits. The gallery of portraits is large and we find Myers looking at himself on many different occasions from his thirtieth year on. Not the least among his efforts at portraiture are those of his wife and daughter where the powers of characterization and plastic expression are welded into masterpieces of their kind.

Myers was cheerful by nature and possessed of a sense of humor that though warm and deep could be slyly wise or piercingly sarcastic. He loved to entertain or be entertained and gave on these occasions full vent to the playful side of his nature. He loved companionship and sought it out constantly during his latter years. He was sensitive without shyness, strong without being aggressive, and altogether of a most lovable nature to those who knew him best.

During his latter years he had become somewhat embittered because he felt his work was slowly but surely being shelved by press and public alike. "French Importations," as he was wont to call them, had taken the country by storm and he felt that there was far too little attention paid to the works of outstanding American artists. When the period of satiation with foreign work had arrived, attention was turned in the opposite direction and focused on the work of our native artists with special emphasis on the regional factor. Here again he found himself out of joint with the times, for although reams of enthusiastic praise were written on what was happening in American art his name was seldom if ever included. This was a bitter pill for one who had labored not only long and well but in truly inspired fashion, and the bitter things he had to say were absolutely justified as far as he was concerned. Personal factors were undoubtedly involved in the treatment his work received for he was one not to mince his words when an injustice had been done.

Those factors are now of the past as far as he personally is concerned and his work alone remains to receive the contemporary estimates of laymen, artist and critic. It would be well for American art now and hereafter if artists of the stature of Jerome Myers were not forced to receive their just appreciation posthumously. The temper of the times had much to do with the lack of appreciation received by his work, and in all justice, this cannot be laid at any one doorstep.

The present memorial exhibition sponsored and made possible by those whose interest in American art has been ever on the alert provides us with the opportunity of reviewing the work of one of America's most authentic artists with patience or understanding as the case may be.

HARRY WICKEY.

Reprinted from the Catalog, "Jerome Myers Memorial Exhibition,"
Whitney Museum of American Art, April 22 to May 29, 1941

From all parts of our country, and from all walks of life, people migrate to New York City and in time most of them become more ardent New Yorkers than the native born. It happened this way with Jerome Myers. The Myers family moved about during his early years from Virginia, to Philadelphia, Baltimore and Trenton, New Jersey before finally settling in New York City when he was nineteen years old. Life had not been easy and he had had to start working at the age of twelve to help support the family so that, at nineteen, he must have reached a stage of maturity more advanced than most young men of his age.

When they arrived in New York in 1886, Myers, through the help of his brother Harry, immediately began to work full time as a scene painter. Although he had not had any formal art training, he had been drawing for many years. Soon he began to study in the evenings at Cooper Union, and in 1888 began to study art seriously at the Art Students League. After a time, Myers found that he could give up scene painting and find free lance art work. This, of course, left him with more freedom to pursue his studies and to do his work. His general education was spotty but he had the kind of inquiring mind that kept him reading and improving his education on his own.

In 1904 he met Miss Ethel Klinck who was then the assistant Director of the Chase School of Art. She had long been an admirer of Myers' work. They became good friends and, indeed, had much in common since she was also a good painter in her own right, and also painted the East Side scenes which were so intriguing to Myers. They were married in 1905 and Ethel Myers remained his constant source of encouragement, and staunchest supporter for the rest of his life. Although Myers did achieve a degree of recognition during his lifetime, there was a lack of money which left him with a feeling of guilt, which may have been the cause of periods of depression. Sometimes, during these depressed periods, he would destroy good paintings. At the expense of her own painting, Mrs. Myers worked most of her married life to help supplement the family income.

For many years she designed dresses but was able to continue doing charming watercolors and small figures of "ladies" of New York that are both amusing and competent. Even though she was inclined to consider her own career as an artist secondary to that of her husband, it is interesting to note that both she and Myers exhibited in the Armory Show of 1913.

Myers had his first one-man exhibition at the Macbeth Gallery January 2 - 18, 1908 just before the famous group, The Eight, had their history making show. It is surprising that he was not included in that group, for by aesthetic expression and interest, he was much more akin to Sloan, Luks and Glackens than were either Arthur B. Davies or Maurice Prendergast. In her introduction for the catalogue of the Memorial Exhibition at the Virginia Museum of Fine Arts in 1942, Mrs. Jerome Myers said, "He was acknowledged by all groups in art, young and old alike, but was never too much a part of any one group." Notes in the Myers Collection at the Delaware Art Center indicate that on December 14, 1911 after a group exhibition in which they were included, Myers met with Elmer MacRae, Walt Kuhn and

Henry Fitch Taylor and began discussions which led to further meetings and ultimately, the organization of the Armory Show. This is the only organized group with which Myers is identified outside of the National Academy, in which he became an associate in 1919 and a Full Academician in 1929.

Myers had made a short and disappointing trip to Europe in 1896, which strengthened his belief that he must express himself in his own style, using the subjects that interested him so much. He felt that his had to be a completely American expression. In 1914 he made a second trip with his wife and daughter which ended at the outbreak of World War I. After their return, Myers wrote a series of articles about their experiences which he illustrated, called "The Innocent Bystander" for the *Edison Monthly*, a publication of the Edison Electric Company in New York. In 1917 he wrote a series of anonymous articles about artists and collectors called "Confidences of an Errant Artist." These were published in "Arts and Decoration." Finally in 1939, he wrote his autobiography, "Artist in Manhattan." These were the main literary efforts in his lifetime.

When one looks at a Myers painting, one has the sense of sharing a segment of human life as a casual bystander. Myers looked upon his subjects with sensitivity and great sympathy. His early developed habit of carrying a 9" x 11" sketch pad with him at all times enabled him to make many sketches of everyday scenes that he saw as he went about the East Side. Most of his paintings were done in his studio, with the exception of portraits, from one or more sketches. It was usual for him to lay out the picture in charcoal on canvas or board from these sketches, put on fixative, and then begin the process of painting. Since he seemed to require little sleep, it was his habit to work on self portraits, and drawings of his family in the very early morning hours. Then, in good weather, he would make excursions about the city in the neighborhoods that interested him, making the sketches which he would later paint. The easel painting was usually done around the middle of the day. After 1920 Myers often painted over a fully painted though unfinished picture with thin white lead paint, and then over-painted in darker colors. An example of this method in this exhibition is "Children's Theatre."

In 1915 Myers began to etch, and found that he had a great affinity for this medium. In the first year he made about twenty plates, and began to exhibit prints frequently in various New York Galleries. Often, after printing a few copies, he would change the plate slightly. Therefore, there are many states of various plates. He did some colored etchings, and his method was to hand color the plate and run off about three copies. The color tended to get lighter with each copy, and sometimes he would then re-color the plate differently so that there is a decided variance in color in the different printings from the same plate.

Jerome Myers loved New York and particularly the East Side. In October, 1923 in *Graphic Survey*, he said, "Others saw ugliness and degradation there. I saw poetry and beauty." This was his lasting gift to all who see his painting and drawings. He was an artist in Manhattan.

Bruce St. John
Delaware Art Center
Director

CHRONOLOGICAL TABLE

1867 Born Petersburg, Virginia on March 20.

1876 Family moved to Philadelphia.

1879 Left school to work in a cork factory to help the family. Myers was one of five children. Their father was one of the "Forty-niners", away from home for long periods.

1880 Went to work as office boy in a law office where, in the library, he read the Greeks in translation.

1881 Moved with the family to Baltimore, Maryland. Worked at various jobs, sign painting, etc. and posed as a model at the Baltimore Academy.

1886 Moved to New York City, and began full time work as a scene painter under the influence of his brother Harry, who was interested in show business. Painted the interiors of several New York theatres.

1887 Began art studies at Cooper Union at night after work. Painted his first New York picture.

1888 Began serious art study at the Art Students League. Began his direct contact with city life by going around sketching life as he saw it.

1889 Gave up scene painting and started to free lance with the Moss Engraving Company. Spent more time studying at Cooper Union and at the Art Students League under George DeForest Brush.

1891 Moved to a studio on 32nd near Broadway. Painted a portrait of his mother.

1893 Sold a painting for the first time. While making an oil sketch of the Essex Canal near Jersey City, a woman from a nearby houseboat watched him work. When the picture was completed, she asked him if he would sell it to her for two dollars—a memorable day for the young artist.

1894 Moved into the old University Building on Washington Square.

1895 Mother died. Myers found work in the art department of the *Tribune*.

1896 With funds saved from the *Tribune* job, Myers went to France for a few months. Opened his first studio on his return at 232 West 14th St., where he lived for about five years. At this time he was doing mainly East Side scenes and continued to use the medium of pencil or pastel.

1900 William Macbeth encouraged Myers to paint in oil, and began to show a few of his paintings at the Macbeth Gallery.

1902 Moved from 14th to West 50th Street and began a prolific period of painting, working from the many drawings he had sketched from life over the past ten years.

1903 Began exhibiting in group exhibitions at the Macbeth Gallery.

1904 Exhibited at the Society of American Artists, the Municipal Art Society at the National Arts Club, the Lotus Club and the Colonial Club. Won the bronze medal at the Universal Exposition in St. Louis for "Night Concert." Met Ethel Klinck, Assistant Director of the Chase School(William Merritt Chase) who was later to become his wife.

1905 Myers and Ethel Klinck were married in a small church ceremony in October, and began their married life in a studio on 59th Street.

1906 A daughter, Virginia, was born and the family moved to a studio on West 23rd Street across from John Sloan.

1908 The first one-man show was held at the Macbeth Gallery from January 2 through January 18. He also exhibited in group shows at the Art Institute of Chicago, National Academy and the Print Gallery in New York.

1909 A bad financial year caused Myers to move to a one-room studio on the lower west side. Myers refused to paint "pretty ladies" as he had been counseled to do.

1910 Exhibited in the Exhibition of Independent Artists. A sale of a painting permitted a move to a new studio at 7 West 42nd Street.

1911 Exhibited with Walt Kuhn and Elmer MacRae at the Madison Gallery in an exhibition called "The Pastellists." Several others were invited to exhibit and on December 14, in a postmortem of the exhibit, the embryo idea of the Armory Show was born. Henry Fitch Taylor, Elmer MacRae, Walt Kuhn and Myers later, on December 19, met with the others in a more formal meeting where minutes were taken and the plans for what resulted in the Armory Show were begun.

1912 The Metropolitan Museum of Art bought Myers painting, "The Mission Tent." This sale made it possible for the Myers family to move into the studio in the "new" Carnegie Hall building.

1913 Myers worked actively in the formation of the Armory Show and both he and Mrs. Myers exhibited work in that show. At the same time he was holding art classes at the Finch School.

1914 Myers took his family to Europe and stayed in both London and Paris. Left Paris the night before war was declared and the story of their adventures is documented in drawings and an article, "The Innocent Bystander," published in the *Edison Monthly*.

1915 Several articles were written for the *Edison Monthly* on European and war experiences illustrated by his own drawings. Began to etch and produced about twenty plates this year. Continued to exhibit actively. Rented a house in Carmel, New York.

1916 Began life long friendship with Arthur F. Egner, Newark, N. J. attorney, a collector of American Contemporary Art. Also began to build a cottage at Carmel. Ethel Myers began to design dresses and continued in this manner to supplement the family income for many years.

1917 Wrote a magazine series, "Confidences of an Errant Artist" for *Arts and Decoration*. Both Miss Julia Peck and Duncan Phillips purchased several pictures.

1919 Exhibited "Summer Night" in the Exhibition of Painting and Sculpture by American Artists at the Luxembourg Museum in Paris. Won the Clarke Prize at the National Academy. Elected an associate member of the National Academy.

1920 Exhibited at the National Academy, Kraushaar Galleries and at the Society of American Painters, Sculptors and Gravers of which he was a member.

1921 The Memorial Museum in Rochester purchased "Italian Procession."

1923 One-man exhibition at the Rehn Gallery.

1926 Exhibited at the New Society of Artists, Chicago Art Institute. Received the Clarke Prize for "Evening."

1927 Three pictures by Myers were sold from the John Quinn Collection at the sale of that collection at the American Art Galleries.

1928 Exhibited at Babcock Gallery, Brooklyn Museum, Grand Central Art Gallery and the National Academy.

1929 Elected a full member of the National Academy.

1931 Won the second Altman Prize, Carnegie Institute, for "Street Shrine."

1934 Grandson Barry E. Downes born March 24.

1936 Exhibited at the Carnegie Institute and won the Carnegie Prize.

1937 Won second Altman Prize.

1938 Isidor medal.

1940 Wrote autobiography, "Artist in Manhattan," published by the American Artists Group. Died in his Carnegie studio, after an injury sustained from a fall, on June 29.

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Perlman, Bennard: *The Immortal Eight*, 1962, Exposition Press, New York

St. John, Bruce; Ed. *John Sloan's New York Scene*, 1965, Harper and Row, New York

Wickey, Harry: *Thus Far*, 1941, American Artists Group, Inc., New York

Wickey, Harry: *Jerome Myers Memorial Exhibition*, 1941, Whitney Museum of American Art, New York

WORK IN PUBLIC COLLECTIONS

Addison Gallery of American Art, Andover, Massachusetts
Amherst College, Amherst, Massachusetts
Art Institute of Chicago, Chicago, Illinois
Brooklyn Museum, Brooklyn, New York
Butler Institute of American Art, Youngstown, Ohio
Canajoharie Library and Art Gallery, New York
Cooper Union Museum, New York City
Corcoran Gallery of Art, Washington, D. C.
Currier Gallery of Art, Manchester, New Hampshire
Denver Art Museum, Denver, Colorado
The Detroit Institute of Arts, Detroit, Michigan
Garvin Collection, New York City
Haifa Museum of Modern Art, Israel
High Museum of Art, Atlanta, Georgia
Hillel House, Boston University, Boston, Massachusetts
Hirshhorn Foundation, New York
Jewish Museum, New York City
John Herron Art Institute, Indianapolis, Indiana
Joslyn Art Museum, Omaha, Nebraska
Library of Congress, Washington, D. C.
Los Angeles County Museum, Los Angeles, California
Metropolitan Museum, New York City
The Montclair Art Museum, Montclair, New Jersey
Munson-Williams-Proctor Institute, Utica, New York
Museum of the City of New York, New York City
Museum of Fine Arts, Boston, Massachusetts
Newark Museum, Newark, New Jersey
New York Public Library, Fifth Avenue, New York City
The Phillips Collection, Washington, D. C.
Portland Museum of Art, Portland, Maine
Ryerson Collection, Chicago, Illinois
San Francisco Museum of Art, San Francisco, California
Smithsonian Institution, Washington, D. C.
Southern Illinois University, Carbondale, Illinois
Storm King Art Center, Mountainville, New York
Tel-Aviv Museum, Israel
United States Collection of Fine Arts, Washington, D. C.
Virginia Museum of Fine Arts, Richmond, Virginia
Whitney Museum of American Art, New York City
The Wilmington Society of the Fine Arts, Wilmington, Delaware
Yale University Art Museum, New Haven, Connecticut

ONE-MAN EXHIBITIONS

1908 Macbeth Gallery, New York City
1915 Ehrich Gallery, New York City
1919 Milch Gallery, New York City
1920 Kraushaar Galleries, New York City
1923 Frank K. M. Rehn Gallery, New York City
New York Public Library, New York City
1928 Babcock Gallery, New York City
1939 New School, New York City
Fifty-sixth Street Gallery, New York City
1940 Macbeth Gallery, New York City
1941 Whitney Museum of American Art Memorial Exhibition, New York City
The Art Institute of Chicago, Chicago, Illinois
American Federation of Arts tour of the Whitney Memorial Exhibition:
Cleveland Museum of Art, Cleveland, Ohio
The Corcoran Gallery of Art, Washington, D.C.
Davenport Municipal Art Gallery Davenport, Iowa
The Detroit Institute of Arts, Detroit, Michigan
J. B. Speed Art Museum, Louisville, Kentucky
Ward-Belmont School of Art, Nashville, Tennessee
Wustum Museum of Fine Arts, Racine, Wisconsin
Virginia Museum of Fine Arts, Richmond, Virginia
Art Institute of Zanesville, Ohio
1943 Arnot Art Gallery, Elmira, New York
1963 Storm King Art Center, Mountainville, New York

CATALOGUE LIST

PAINTINGS

Unless otherwise indicated, the works are lent by Mrs. Virginia Myers Downes.

1. THE ARTIST'S MOTHER
oil on canvas on board
10" x 8", c. 1898

2. THE ARTIST'S WIFE
oil on canvas
30" x 24", c. 1922

3. BACKYARD
oil on board
6¼" x 6¾"

4. CAPRICE
oil on canvas
30" x 40"
lent by the Kraushaar Galleries

5. THE CHILDREN'S THEATRE
oil on canvas
25" x 30"
lent by the Detroit Institute of Arts

6. THE COURTYARD
oil on canvas
16" x 20", 1938
lent by Mr. and Mrs. Harold B. Van Fossen

7. DANCE FANTASY
oil on canvas
40⅛" x 30", 1923
lent by Yale University Art Gallery
gift of Duncan Phillips, B.A. 1908

8. EAST OF THE BOWERY
oil on canvas
16" x 20", 1903
lent by the Montclair Art Museum

9. EAST RIVER WHARF
oil on canvas
30" x 40", 1933

10. EAST SIDE CHILDREN
(STREET SCENE)
oil on canvas
30" x 34", 1931
lent by the Canajoharie Library and Art Gallery

11. EAST SIDE CORNER, NEW YORK
oil on canvas
16" x 20", 1923
lent by the Newark Museum

12. EAST SIDE MARKET
oil on canvas
25" x 30", 1936
lent by the Whitney Museum of American Art, New York

13. END OF THE WALK
(THEIR LIFE)
oil on canvas
25" x 30", 1907

14. EVENING CIRCLE
oil on canvas
25" x 30"
lent by the Wilmington Society of the Fine Arts

15. EVENING GLOW
oil on board
25" x 30", 1904

16. EVENING ON THE PIER
oil on canvas
25" x 30"
lent by the Phillips Collection

17. FIELD OF JOY
(PLAYGROUND PLEASURES)
oil on canvas
30" x 40", 1926
lent by the National Collection of Fine Arts, Smithsonian Institution

18. THE GREEN DOORWAY
oil on board
9½" x 7⅛", 1890
lent by Barry E. Downes

19. HAMILTON FISH PARK
oil on canvas
25" x 30"

20. PORTRAIT OF HARRY WICKEY
oil on canvas
30" x 25", 1939
lent by the Permanent Collection, National Academy of Design

21. ITALIAN PROCESSION
oil on canvas
25" x 30"
lent by the Newark Museum

22. ITALIANS IN JEFFERSON PARK
oil on board
25" x 30", 1934
lent by the National Collection of Fine Arts, Smithsonian Institution

23. LIFE ON THE EAST SIDE
oil on canvas
30" x 40", 1931
lent by the Corcoran Gallery of Art

24. MADISON SQUARE CONCERT
oil on canvas
22¼" x 27½", c. 1923
lent by the Addison Gallery of American Art

25. MARKET ARCH, PARIS (PARIS MARKET)
oil on canvas
30" x 25"
lent by the Phillips Collection

26. NATIVITY
oil on board
22" x 30"

27. THE NIGHT MISSION (MISSION TENT)
oil on canvas
25" x 30", 1906
lent by the Metropolitan Museum of Art, Rogers Fund, 1912

28. PARIS MARKET
oil on canvas
25" x 30", 1919
lent by the New Britain Museum of American Art

29. PORTRAIT OF LENNA
oil on canvas
24" x 20", c. 1930
lent by Mr. and Mrs. Ira Glackens

30. SELF PORTRAIT, BLACK VELVET TAM
oil on canvas
20" x 14½"
lent by Barry E. Downes

31. SEWARD PARK
oil on canvas
30" x 25", 1919
lent by the Phillips Collection

32. STREET GROUP
oil on canvas
29⅛" x 24⅞"
lent by the Metropolitan Museum of Art, George A. Hearn Fund, 1934

33. STREET SHRINE ON MULBERRY STREET
oil on canvas
30" x 40"

34. STREET SHRINE
oil on canvas
40" x 30", 1931
lent by the National Collection of Fine Arts, Smithsonian Institution

35. THE RIVER
oil on board
9" x 12", 1893

36. THE WELL HOUSE AT CARMEL
oil on canvas
20" x 16", 1926

37. THE BLUE SINGER
watercolor
11" x 8½"

38. CONEY ISLAND
watercolor
8⅛" x 11"
lent by the Kraushaar Galleries

39. A DAY AT THE BEACH
watercolor
8¼" x 11¼"

40. FOUR WOMEN
watercolor
5" x "7
lent by the Kraushaar Galleries

41. GARDEN AND FLOWERS
watercolor
7" x 5"

42. GIRL SKETCHING
watercolor
9" x 6"
lent by the Kraushaar Galleries

43. GYPSIES
watercolor
7" x 9¼"

44. JUNK SHOP (study for painting)
watercolor
11½" x 14" sight
lent by the Kraushaar Galleries

45. RELIGIOUS TENT
watercolor
8" x 9¾" sight

46. THIRD AVENUE AT QUEENSBORO BRIDGE
watercolor
13" x 9", 1930
lent by Mr. and Mrs. Sigmund Hyman

47. BURLESQUE
gouache
12½" x 18½"
lent by Barry E. Downes

48. FLAGS
gouache
13½" x 9½"
lent by Mr. and Mrs. Alfred L. Rummelsburg

49. PORTRAIT OF MRS. MYERS
pastel
23" x 17½", 1913

50. VIRGINIA
pastel
17½" x 13½", 1912
lent by Barry E. Downes

DRAWINGS

Unless otherwise indicated, the works are lent by the Kraushaar Galleries.

51. AN ACT
black and white wash
9⅛" x 8½"

52. ART SHOP, PARIS
black and white crayon
12" x 9", 1914
lent by Mrs. Virginia Myers Downes

53. AT THE PIANO
black and white crayon
9½" x 7"
lent by Mrs. Virginia Myers Downes

54. BROADWAY, CAPITOL THEATRE
black and white ink and pencil
10⅛" x 8"

55. CHILD STUDIES
black and white crayon
5" x 8", 1909

56. CHILDREN AT PLAY
black and white ink and pencil
8⅛" x 10"

57. CHURCH
black and white crayon
9¼" x 13½"

58. CLOWN
pencil and watercolor
8½" x 6¼"
lent by Mrs. Virginia Myers Downes

59. CONCERT, CENTRAL PARK
wash and crayon drawing
6" x 7¾"
lent by the Storm King Art Center

60. ETHEL SKETCHING
pastel
11½" x 8¾"
lent by Mrs. Virginia Myers Downes

61. FOURTEENTH STREET, NEW YORK
black and white crayon and wash
9" x 6"

62. GIRL IN CENTRAL PARK
black and white crayon
8¾" x 6"

63. HEAD STUDIES
pencil and watercolor
6" x 8¼"
lent by Mrs. Virginia Myers Downes

64. HOTEL SAVOY, LONDON
black and white crayon
8¼" x 10¼", 1914
lent by Mrs. Virginia Myers Downes

65. IMMIGRANT, NEW YORK
black and white crayon
8⅛" x 3", 1905
lent by Mrs. Virginia Myers Downes

66. IN THE BASKET CRADLE
black and white crayon
4⅛" x 5¼"
lent by Mrs. Virginia Myers Downes

67. INTERIOR OF THE STUDIO
black and white crayon
10¼" x 8"

68. LANDSCAPE, CARMEL
black and white ink
7¼" x 10¼"
lent by Mrs. Virginia Myers Downes

69. MAN READING
black and white pencil
7½" x 5", 1907

70. MERRY-GO-ROUND
pencil, ink and watercolor
8" x 10⅛", *c.* 1925
lent by the Cooper Union Museum

71. MOTHER AND CHILD
black and white crayon
8" x 4¼"
lent by Mrs. Virginia Myers Downes

72. ON DECK
black and white crayon
9¼" x 13", 1914

73. PLAYGROUND ROOF, EAST THIRTY SECOND STREET
black and white crayon
7½" x 9½"
lent by Mrs. Virginia Myers Downes

74. THE PRETZEL WOMAN
black and white crayon
8" x 4⅛"

75. RASPAIL CORNER
black and white crayon
9" x 12"

76. REFUGEES, 1914
pencil and watercolor
9¼" x 13" sight

77. RETURNING TO AMERICA
black and white crayon
8¼" x 13", 1914

78. SEVENTH AVENUE SUBWAY, FIFTY NINTH STREET
black and white crayon
4⅞" x 7½" sight
lent by Mrs. Virginia Myers Downes

79. SUSAN
black and white crayon
9¼" x 5½"

80. TAMBOURINE WOMAN
ink and watercolor
7¾" x 10", *c.* 1925
lent by the Cooper Union Museum

81. THEATRE GIRL
pencil and watercolor
8¾" x 11¼" sight
lent by Mr. and Mrs. Ralph Spencer

82. THEATRE NEAR BROADWAY
wash and crayon
11¼" x 9"

83. THREE WOMEN, MAN AND CHILD
ink and pencil
7⅜" x 9⅝", 1906
lent by the Wilmington Society of the Fine Arts

84. TWO WOMEN
pencil and watercolor
4¾" x 4½"

85. VIRGINIA DANCING
black and white crayon
7" x 5½"
lent by Mrs. Virginia Myers Downes

86. WAITING FOR THE SHOW
black and white crayon
7¼" x 9¼", 1910

87. WASHINGTON SQUARE
black and white crayon
10¼" x 7⅛"

88. WATCHING THE WORKMEN
black and white crayon
6" x 8¾"

89. WEST SIDE NIGHT COURT
black and white crayon
6" x 8¼", 1935

ETCHINGS

Unless otherwise indicated, the works are lent by Mrs. Virginia Myers Downes.

90. WOMAN SITTING
black and white pencil
9¼" x 6"
lent by the Wilmington Society of the Fine Arts
gift of Richard K. Snively in memory of Rosalind Irvine

91. A WOMAN'S HEAD
black and white crayon
5¼" x 3⅝", 1905
lent by Mrs. Virginia Myers Downes

92. AT THE BRONX ZOO (color)
8" x 5⅛"

93. BARN AT CARMEL
5¼" x 8¼"

94. BLACKSMITH SHOP
9¼" x 8"

95. COURLEARS HOOK PARK
7" x 9⅛"

96. COURTROOM
7½" x 9⅛"

97. EAST RIVER WHARF
7⅛" x 10"

98. FOUR CHILDREN
4½" x 7⅜"

99. FOUR CRONIES
3¾" x 7⅛"

100. GHETTO MARKET
6⅛" x 9¼"
lent by the Kraushaar Galleries

101. GREEK CHURCH
9" x 7⅛"

102. IN THE ARBOR, #2
9" x 7⅛"

103. JUNK SHOP, #1
10" x 6¾"

104. LITTLE FAMILY
4⅛" x 4⅞"

105. LITTLE SISTERS (color)
5" x 3½"

106. MADISON SQUARE, NEW YORK CITY
10" x 7⅛"
lent by the Kraushaar Galleries

107. MARKET WOMAN
7⅛" x 2¾"

108. MOTHER AND CHILD
8½" x 3⅛"

109. MOTHER AND CHILD RESTING, #1
5¾" x 9¼"
lent by the Kraushaar Galleries

110. NEAR NOTRE DAME
10" x 7⅛"

111. NIGHT CONCERT
7¾" x 10⅛"

112. OLD HOUSE
8¼" x 10"

113. OLD QUARTER
8" x 9⅛"

114. ON COLUMBUS AVENUE
7⅛" x 8½"

Sizes are shown HEIGHT *preceding* WIDTH

115. ON DECK, S.S. ST. LOUIS, 1914
7" x 9⅝"

116. ON OAK STREET
9⅛" x 7⅛"

117. ON PITT STREET, #1
8⅛" x 10"

118. PARIS, AUGUST 1914
10" x 7½"

119. PITT STREET, EAST SIDE
8⅛" x 6"

120. RESTAURANT
5" x 7"

121. SAND CIRCLE
5⅛" x 7⅜"

122. SELF PORTRAIT (lithograph)
15⅛" x 11¾"
lent by the Kraushaar Galleries

123. SELF PORTRAIT, 1928
9⅞" x 6½"
lent by the Kraushaar Galleries

124. STREET SHRINE OF SAN ROCO
9⅛" x 6⅛"

125. STUDIO GATE (color)
9⅛" x 4⅜"

126. THEATRE AUDIENCE, 1915
7⅜" x 10⅛"
lent by the Kraushaar Galleries

127. TIRED CHILDREN
5⅛" x 4⅛"

128. VIRGINIA IN EUGENE HIGGINS' STUDIO
7⅜" x 10⅛"
lent by the Kraushaar Galleries

129. VIRGINIA ON PARADE (color)
8⅛" x 5"
lent by Bruce St. John

130. VIRGINIA SKETCHING
5⅛" x 2¾"
lent by the Kraushaar Galleries

131. WINDY CORNER
7" x 4¼"

132. WOODEN INDIAN
7⅛" x 10"

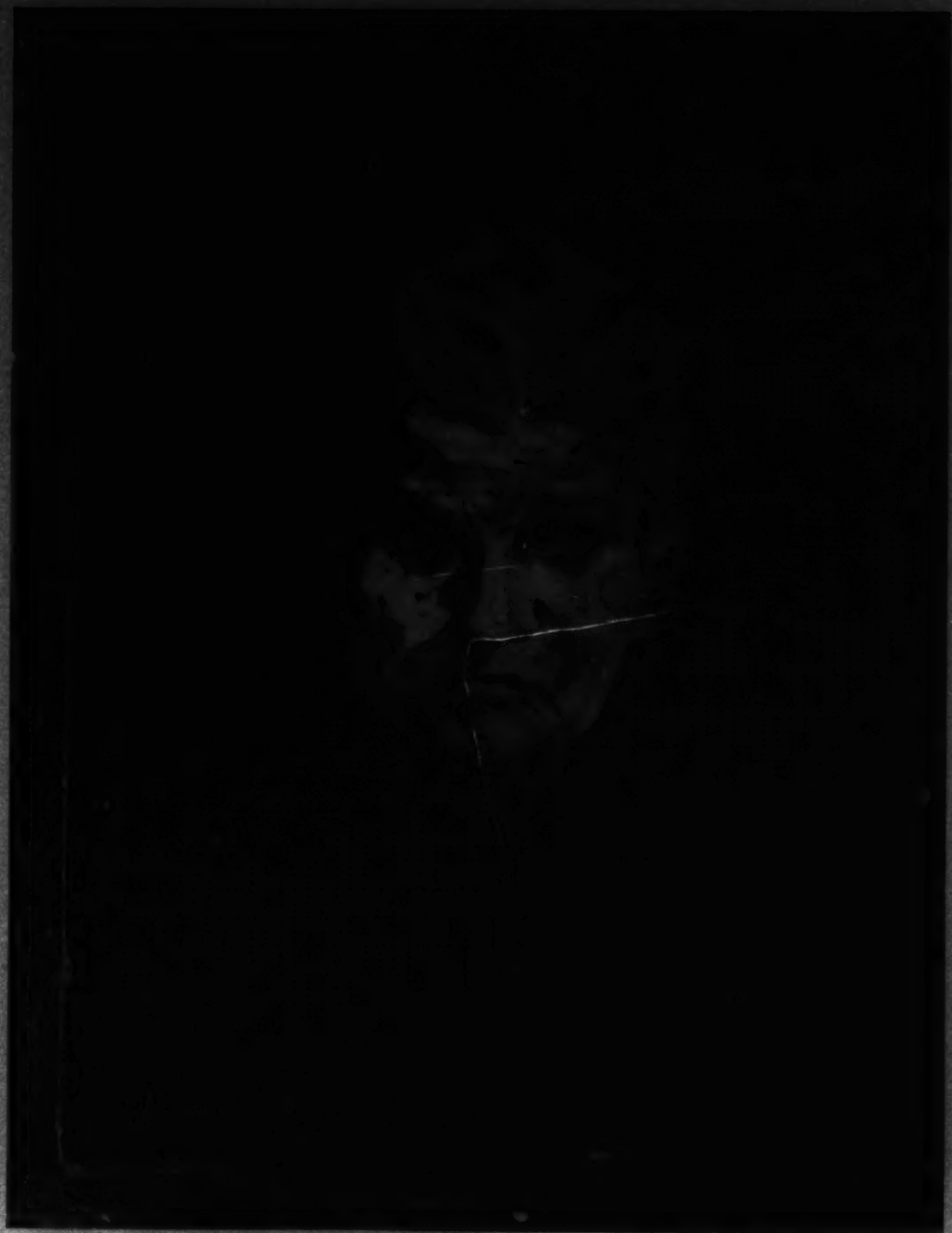
Sizes are shown HEIGHT *preceding* WIDTH

ERRATA

In the Catalogue List under Drawings, works Nos. 53 and 67 should be listed as crayon drawings rather than black and white crayon.

Works Nos. 52, 55, 57, 62, 64, 65, 66, 69, 71, 72, 73, 74, 75, 77, 78, 79, 85, 86, 87, 88 and 89 should be listed as pencil drawings.

No. 90, WOMAN SITTING, and No. 91, A WOMAN'S HEAD, are pencil drawings and should be listed as Drawings rather than Etchings.



THE ARTIST'S MOTHER

OIL ON CANVAS, *c.* 1930

(1)

THE ARTIST'S WIFE

OIL ON CANVAS, *c.* 1922

(2)

THE CHILDREN'S THEATRE

OIL ON CANVAS

(5)

THE COURTYARD

OIL ON CANVAS, 1938

(6)

EAST OF THE BOWERY

OIL ON CANVAS, 1903

(B)

EAST SIDE CORNER, NEW YORK

OIL ON CANVAS, 1923

(11)

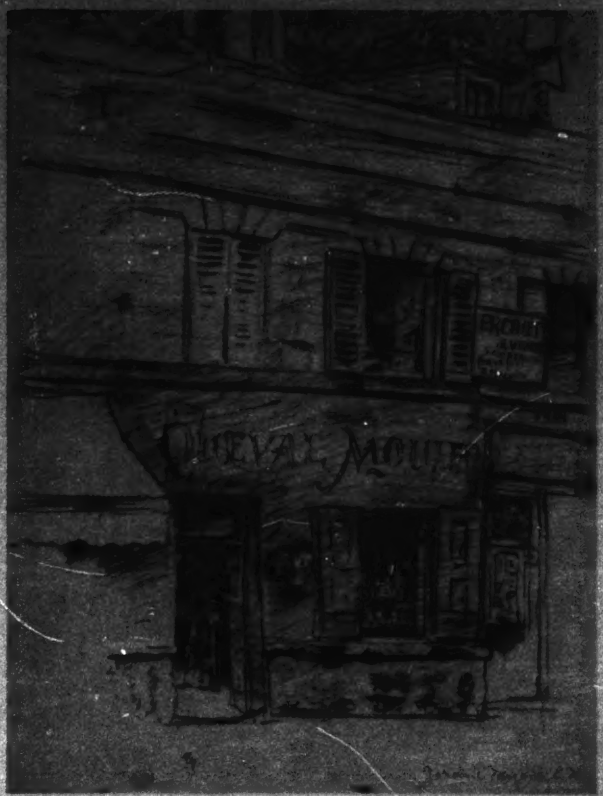
EVENING CIRCLE
OIL ON CANVAS
(14)

THE NIGHT MISSION (MISSION TENT)
OIL ON CANVAS, 1906
(27)

-26

STREET SHRINE
OIL ON CANVAS, 1931
(34)

JUNK SHOP
(study for painting)
WATERCOLOR
(44)



ART SHOP, PARIS
BLACK AND WHITE CRAYON, 1914
(32)

AT THE PIANO
BLACK AND WHITE CRAYON
(55)

CHILD STUDIES

BLACK AND WHITE CRAYON, 1909

(55)

HEAD STUDIES

PENCIL AND WATERCOLOR

(63)

A WOMAN'S HEAD
BLACK AND WHITE CRAYON, 1905
(91)

MAN READING
BLACK AND WHITE PENCIL, 1907
(69)

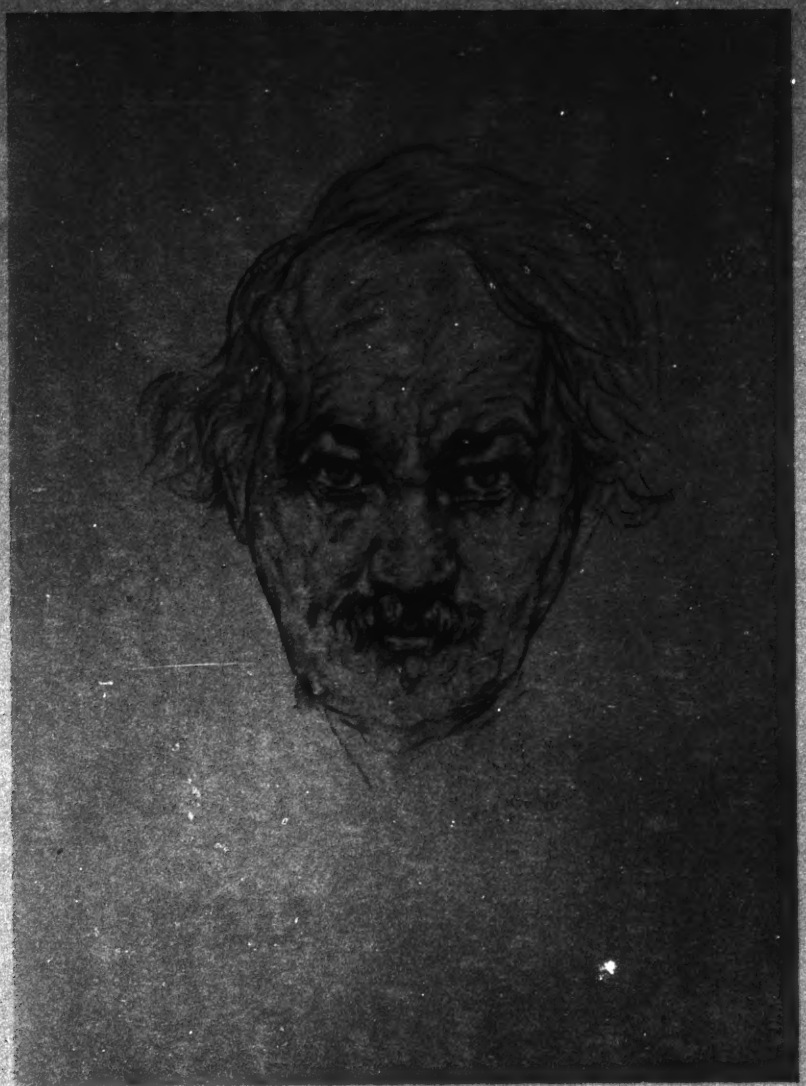
GHETTO MARKET
ETCHING
(109)

MOTHER AND CHILD RESTING, #1
ETCHING
(108)

MARKET
WOMAN
ETCHING
(197)

ON
OAK STREET
ETCHING
(116)

ON DECK
BLACK AND WHITE CRAYON, 1914
(72)



SELF PORTRAIT
(lithograph)
ETCHING
(122)

STUDIO GATE
(color)
ETCHING
(125)

PARIS, AUGUST 1914
ETCHING
(118)

VIRGINIA SKETCHING
ETCHING
(130)

WINDY CORNER
ETCHING
(131)

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